

Buck
I

3314

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

- | | | |
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Home, Sweet Home
Transcription

NEW YORK
G. SCHIRMER 701 BROADWAY.

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test
m
6
B922c
v.1

GRAND SONATA

(in E flat.)

Composed for the ORGAN by

DUDLEY BUCK, Jr. op. 22.

I.

Allegro con brio. ♩=112

MANUAL.

PEDAL.

(Grt. Org. coupled with Swell Diapasons and Reeds throughout)

The musical score is written for organ, divided into Manual and Pedal parts. The Manual part consists of two staves (treble and bass clef), and the Pedal part consists of one staff (bass clef). The key signature is E-flat major (three flats). The time signature is common time (C). The tempo is Allegro con brio, with a metronome marking of ♩=112. The score is marked with various dynamics: *f* (forte) at the beginning, *mf* (mezzo-forte) later, *dim.* (diminuendo) and *cresc.* (crescendo) towards the end. There are also accents and fingerings indicated, such as "3 4 5" and "4 5". The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

625

This page contains five systems of musical notation. The first system shows the beginning of the piece with a piano introduction. The second system includes a section marked "(Su.)" and "f". The third system features a section marked "p" and "f". The fourth system includes a section marked "(Ch. Org. with Flute.)" and "(Su)". The fifth system includes a section marked "(Gr. Org. both hands.)" and "(Ped. Coupler.)".

* This passage may be executed upon Organs whose pedal compass extends only to C, by playing C# - D in octaves upon the Manual with the left hand, the pedal resuming its proper part at A.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one flat. It features a piano introduction with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The first measure has a forte (*f*) dynamic marking. The second measure has a crescendo (*cresc.*) marking. The third measure has a forte (*f*) dynamic marking. The fourth measure has a forte (*f*) dynamic marking.

Second system of musical notation, measures 5-8. The music continues with a piano introduction. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

Third system of musical notation, measures 9-12. The music continues with a piano introduction. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

Fourth system of musical notation, measures 13-16. The music continues with a piano introduction. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

Fifth system of musical notation, measures 17-20. The music continues with a piano introduction. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

This page of musical notation consists of five systems, each with three staves (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first staff has a *(Su.)* marking. The second staff has a *mf* marking. The third staff has a *(Gr.)* marking and a *f* marking.

System 2: The first staff has a *dim.* marking. The second staff has a *(Su.)* marking.

System 3: The first staff has a *cresc.* marking. The second staff has a *(Gr.)* marking. The third staff has a *(Ch.)* marking.

System 4: The first staff has a *cresc.* marking. The second staff has a *f* marking. The third staff has a *dim.* marking.

System 5: The first staff has a *cresc.* marking.

(Ch.) (both hands.)
 (Gr. and Ped. coupler off.)
 (Su.)
 (add Clarinet to Choir.)
 (Su.)

(Ch.) *mf*

p

(Su.) *cresc.*

(Gr. Org. both hands.)

(Ped. Coupler.)

f

625

(add Trumpet 8 ft.)

Andante espressivo. $\text{♩} = 92$.

II.

MANUAL I. (Su.)
Open and Stop Dia-
pason with reed.

MANUAL II. (Ch.)
St. Diap. Salicional
or Keraulophon.

PEDAL.
Soft 16 and 8 feet.

dim.

cres

MAN. II.

This musical score is for a piano and three soloists, labeled MAN. I, MAN. II, and MAN. III. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into five systems, each with a grand staff (treble and bass clef) for the piano and a single staff for the soloist.

System 1: The piano part begins with a *p* (piano) dynamic. MAN. I. enters in the second measure with a melody. The piano part has a *mf* (mezzo-forte) dynamic. Fingering numbers 2, 1, 2, 1 are indicated for MAN. I. in the second measure.

System 2: The piano part continues. MAN. I. re-enters in the fourth measure with a *p* dynamic. MAN. II. enters in the fifth measure. The piano part has a *dim.* (diminuendo) marking in the third measure.

System 3: The piano part continues. MAN. II. re-enters in the second measure with a *p* dynamic. MAN. I. enters in the fourth measure with a *cresc.* (crescendo) marking. The piano part has a *dim.* marking in the fifth measure.

System 4: The piano part continues. MAN. III. (Clarinella or Melodia) enters in the fourth measure with a *p* dynamic. The piano part has a *p* marking in the fourth measure.

System 5: The piano part continues. MAN. I. re-enters in the second measure. MAN. II. enters in the fourth measure. The piano part has a *p* marking in the fourth measure.



MAN. II.

mf

MAN. I.

dim.

This system contains the first five measures of the piece. It features a piano introduction in the left hand and a melodic line in the right hand. The key signature has two flats. The first measure is marked *mf*. The second measure is marked MAN. I. and the third measure is marked MAN. II. The fourth measure is marked *dim.*



MAN. I.

This system contains measures 6 through 10. It continues the melodic and harmonic development. The key signature remains two flats. The first measure of this system is marked MAN. I.



MAN. II.

This system contains measures 11 through 15. The melodic line continues with various intervals and rests. The key signature remains two flats. The first measure of this system is marked MAN. II.



MAN. I.

This system contains measures 16 through 20. The piano accompaniment becomes more active. The key signature remains two flats. The first measure of this system is marked MAN. I.



This system contains measures 21 through 25. It concludes the page with a final melodic flourish in the right hand and a sustained bass line in the left hand. The key signature remains two flats.

MAN. I. R.H. sfz

MAN. III. R.H. (Reduce Choir Organ to Dulciana only.) fz dim.

MAN. I. (both hands.)

Adagio.

(Ch.)

(Sw) ppp

(Ch. both hands.) pp

(Viol di Gamba.) ppp

III. Scherzo. Vivace non troppo.

MANUAL I. (Ch.)
St. Diap. Dulciana.
Flute and Clarinet

MANUAL II. (Sw.)
Diapasons and
Reeds. 8 ft.

PEDAL.
16 and 8 ft.

mf

f

p

(Gr. Org. Diapasons Coupled with Sw)

Handwritten fingerings: 1 2 4 (4) 5, 1 2 4 3 1 4 2 1 3

trmm

(Su.) p

(Ch.)

(Su.) 3

(Su.) dim.

Gr. f

(su.) cresc.

p

(Ch.)

(Su.) 1/

p

3

5-

2

1/

3 2 1 3 2 1

(Ch.) R.H.

3 2 1 4 3 2

(Sw.)

8

(Sw.)

(Sw.)

(Clarinet off.)

(Ch.)

tr

dim.....

Fine.

TRIO.

(Su.)
p
Ch.
mf

poco rall.
rall. molto.
(add Clarinet to Ch.)

D.C. Scherzo senza ripetizione.

IV.

Allegro Maestoso. ♩=72.

FINALE.
(Full Org.)



First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time and includes various musical notations such as notes, rests, and accidentals.



Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time and includes various musical notations such as notes, rests, and accidentals. The title *FUGA. "HAIL COLUMBIA"* is printed in the center of the system.



Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time and includes various musical notations such as notes, rests, and accidentals.



Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time and includes various musical notations such as notes, rests, and accidentals.



Fifth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time and includes various musical notations such as notes, rests, and accidentals.



This page of musical notation, numbered 18, contains five systems of piano music. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is highly detailed, featuring numerous slurs, ties, and complex rhythmic patterns, including many sixteenth and thirty-second notes. The first four systems show a progression of increasingly complex textures, with the right hand often playing rapid, arpeggiated figures. The fifth system concludes with a dynamic marking of *poco* (poco) above the right-hand staff, indicating a slight change in volume or intensity. The page number 18 is located in the top left corner, and the number 825 is in the bottom left corner.

a tempo.

rall.

accelerando con bravoure.

rall.

molto ritard.

625

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No. 2. La Violette Polka,.....	
Op. 15. Nocturne,.....	
Op. 16. La Campanella. Etude de Concert,.....	
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Op. 26. Hélène. Valse brill.,.....	
Op. 27. Deux Morceaux de Salon: No. 1. Mazurka,.....	
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Op. 43. Maseppa. Grand Galop de Concert,.....	
Op. 45. Andante élégante,.....	
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